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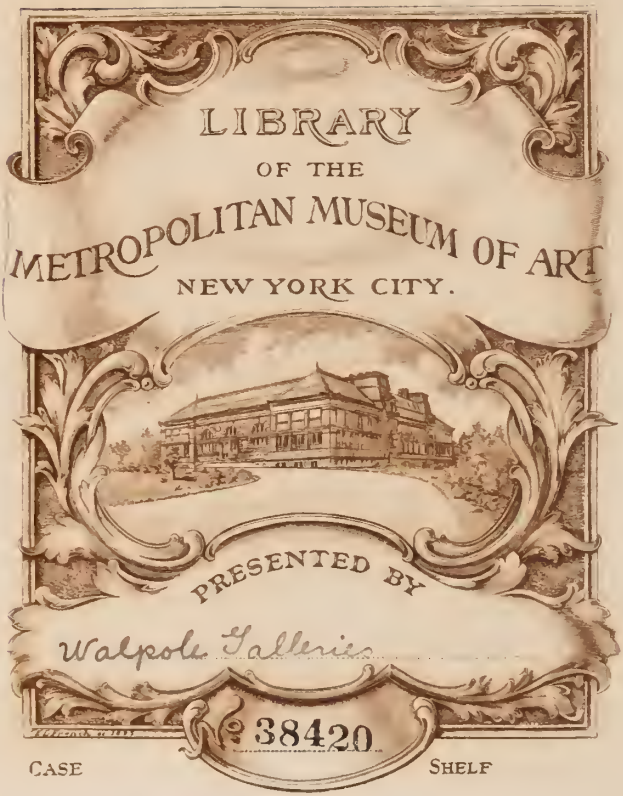

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No. 309. Shiucho.

On View from April 12th. No. 150 Sale April 16th, 17th, 1920

# Japanese Prints
# BOOKS
## OF
# Mr. Atsushi Murakami

KYOTO, JAPAN

*A well known expert in his own country, celebrated for his large collection of prints, the result of his painstaking research in Japan for over thirty years.*

A figure Triptych by Hiroshige, a Pentaptych or five-sheet print by Toyokuni, a fine head by Shiucho, a number of unusual landscape prints and in black-and-white; many of the great Hiroshige and Hokusai landscapes, Kwacho or Bird and Flower Panels, and a few fine Surimono. The books include the work of Hiroshige and Hokusai, books on textiles, crests, and other subjects.

To Be Sold by Auction

Lots 1 - 209 Friday Evening, April 16th, 1920, at 8:15

Lots 210 - 423 Saturday Evening, April 17th, 1920, at 8:15

THE WALPOLE GALLERIES

No. 10 East 49th Street NEW YORK

Telephone, Murray Hill 6512

# CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition five days before the sale.
Priced copies of this catalogue at $2.00 each.

**THE WALPOLE GALLERIES.**
Edward Turnbull
Lenore Young Turnbull
10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
**MR. WALTER S. SCOTT**

Telephone, Murray Hill 6512.

# JAPANESE PRINTS AND BOOKS

## The Collection of

## MR. ATSUSHI MURAKAMI, OF KYOTO

### FIRST SESSION NOS. 1—209

**HIROSHIGE I. 1797-1858.**
**Prints from various oblong series including two fine examples from the Marusei Tokaido.**

1. ASAKUSA TEMPLE VERANDAH.
   Looking down on the street, through clusters of large trees.
   Signed, margins.

2. ASAKUSA GATE FROM "SCENES OF YEDO."
   The entrance gate thronged with people.
   Signed, margins.

3. WISTARIA GARDEN FESTIVAL.
   Signed, margins.

4. UYENO PARK CHERRY SEASON.
   Procession going into the Temple.
   Signed, margins.

5. YUSHIMA SHRINE: WINDY DAY.
   Hilltop street, with boys flying kites.
   Signed, margins.

6. SUMIDA CHERRIES IN RAIN.
   The rain very sharp instead of the usual form where it is entirely negligible.
   Margins.

7. RYOGOKU BRIDGE: "SCENES OF YEDO."
   Fireworks on the river.
   Signed, full margins.

8. AKASAKA IN RAIN: FROM "YEDO SCENES."
   An interesting rain print.
   Signed, full margins.
   This print is quite scarce.

9. MII BELLS FROM THE OMI HAKKEI.
   Fuji printed in dark tones.
   Signed, margins.

HIROSHIGE—Continued

10. TAMAGAWA RIVER.
Two color landscape in blue and aubergine; yanagadori flying attract the attention of travelling ladies and old peddler.
Signed, margins, rare color.

11. ASAKUSA TEMPLE IN SNOW.
Well printed example.
Signed, margins.

12. FUKUROI. WATER VIEW AND DISTANT FUJI.
Very fine impression.
Signed, with margins.

13. MOON OF TAKENAWA.
Full moonlight on water of deep blue, grey sky and shore, with lighted village in the foreground.

14. YEITAI BASHI BY NIGHT.
Rare bridge and river view at night.
Signed, a few holes.

15. TOKAIDO GOJU SAN SUGI.
Okabe; grey path and green hills to right and left.
Signed, margins.

**TWO PRINTS FROM THE MARUSEI TOKAIDO**

16. SHIRASUKA.
Beautifully printed and fine color.
Signed, margins.

17. MAISAKA FROM THE MARUSEI TOKAIDO.
Sailboats under the shore, with Imaki point beyond in beautiful jade-like green.
Signed, margins, very fine.

**THREE FAN SHAPED PRINTS BY HIROSHIGE.**

18. PLUM BLOSSOMS.
Night with two ladies seated on a bench by the stream.
Signed.

19. SMALL FAN SHAPED PRINT.
Japonicas lying beside a grey bowl.
Signed, on square or chuban form.

20. PATH BESIDE THE CASTLE WALL.
Fine early coloring. Fan shape.
Signed.

21. THE REVENGE OF THE RONINS.
Six Prints from the series, showing the lover disguised at the gate, the night attack, etc.
Signed, margins (6 pieces).

**SIX PRINTS FROM HIROSHIGE'S FISH SERIES.**

22. LARGE FISH. Pinkish brown.
Fine original color and condition.
Signed.

23. LONG BLUE FISH.
Of fine color, original early coloring. Fine condition.
Signed.

24. CRAWFISH AND LOBSTER.
Fine early coloring and condition.
Signed.

25. TWO FISH.
Large fish, old blue color and small pink fish.
Signed, original coloring and condition.

26. THREE FISH.
The same print, but the foreground in blue.
Signed.

27. THREE FISH.
Two long pink fish and smaller yellow fish. With Bamboo leaves on a green ground.
Signed, fine early coloring.

**FUSATANE: About 1850.**

28. COMPLETE SET OF VIEWS OF LAKE BIWA.
Karasaki Rain Pine, Homing Geese at Katada and the rest of the series.
Signed, margins. 8 prints.
Fine condition and considered one of the loveliest series of water views among the Japanese woodcuts.

29. MOONLIGHT LANDSCAPE.
From the Eight Views of Lake Biwa, "the loveliest spot in the world."

**JAPANESE PAINTING BY BUNCHO. 1745-1796.**

30. THE BOATING PARTY.
Youth on a boat beckoning to two reluctant girls on the embankment.
Signed, oblong form.
WELL EXECUTED PAINTING BY ONE OF THE RAREST OF THE UKIYOYE MASTERS. Signed paintings by these artists are very rarely offered in this country.

**HARUNOBU: 1760-1770.**

31. LOVERS RECLINING AND SMOKING.
Pale tan and orange color, with some gauffrage printing and good use of black.
Signed. Oblong chuban form.

No. 32.

No. 35.

**HOKUSAI: 1760-1849.**

19 — 32. 36 VIEWS OF FUJI. MISHIMA PASS.
Peasants measuring the great tree with their arms. Outlines in blue.
Signed.
(See Illustration.)

10 — 33. 36 VIEWS OF FUJI.
Fuji from the Great Pine of Aoyama. Very fine impression, has been folded.
Signed.
(See Illustration.)

10 — 34. FUJI FROM YOSHIDA TEAHOUSE.
A color harmony in shades of blue and green, with characteristic Hokusai grouping of the travellers.
Signed.
(See Illustration, Last Page.)

9 — 35. 36 VIEWS OF FUJI.
Fuji from the Gable of Hoangi Temple, with kite high in the air.
Signed.
(See Illustration.)

13 — 36. 36 VIEWS OF FUJI.
High wind on the embankment.
Signed, scarce print of the series.
(See Illustration.)

30 — 37. FUJI AT TWILIGHT.
Fuji seen beyond divided cliffs over a swift stream.
Signed.
(See Illustration.)

HOKUSAI—Continued

38. LADIES PASSING A WOODCHOPPER'S HOUSE.
Good condition and fine early coloring.
Signed.

39. BRUSHING SILK WORMS.
Beautiful print from the half block series.
Signed, margins.

40. LADY TRAVELLING IN SPRING.
Beautiful impression from the half-block series.
Signed, margins.

41. TRAVELER RESTING. LADY OFFERING SAKE.
First impression of the half-block series.
Signed, margins.

42. THE REVENGE OF THE RONINS.
Seven prints of the series, including the fight with the umbrella and the night attack in snow.
Signed (7 pieces).

**SURIMONO, BY HOKUSAI.**

43. LADIES READING AND PAINTING.
In a doorway. Beautifully printed in gold and color.
Signed, margins.

44. LADIES WATCHING BIRDS FEEDING.
Beautifully printed in gold and color. Half block size.
Signed.

45. LADIES FEEDING A BIRD IN CAGE.
Beautifully printed in gold and color.
Signed.

46. LADIES TYING A BUNDLE.
River landscape. The patterns of their robes beautifully printed in gold and color.
Signed.

No. 36.

No. 33.

**TOYOKUNI-KUNISADA: 1786-1865.**
**The chief representative of the Utagawa School, well known and prolific.**

47. YOSHIWARA BEAUTY AND ATTENDANT.
Her robe flowered and with design of a man smoking a cigar—the evidence of European influence, and the only example of the kind to be noted.
Signed.

48. THREE COMPANION PRINTS: LARGE HEADS.
Each with "Tokaido view" as background.
Signed (3 pieces).

49. LADY NEAR A BLUE COUCH.
She is seated reading a book.
Signed.

50. TWO PRINTS. LOVERS SEEN AT HALF LENGTH.
Two lovers near the ocean, with splendid use of black. Two lovers going to the bath.
Signed (2 pieces).

51. LARGE HEAD OF A GIRL.
Seen against a blue background, with large sign as a yellow moon.
Signed.

52. DIPTYCH. TWO ACTORS.
In a scene. Gaily flowered robes.
Signed.

53. LADIES IN A GARDEN.
One with tray. Their robes of flowered silks. Diptych.
Signed.

54. DIPTYCH. THE LOVERS.
Two actors in a scene, half length.
Signed.

55. THE IRIS POND TRIPTYCH.
Three sheet print with three girls walking on the grey shore of the Iris pond.
Signed.

56. DIPTYCH. FOUR ACTORS IN A SCENE.
They have maple boughs and are on a flight of grey stone steps.
Signed.

57. TWO PRINTS: DOMESTIC SCENES.
Boy who has set sparrows free from a basket on the verandah; party of three on the verandah. (2).
Signed, margins.

**KUNIYOSHI: 1820-1856.**

**Distinguished for strength and grandeur; highly imaginative now taking his place among foremost artists.**

58. FISHER GIRL WITH BUCKETS.
Which she is dipping into the rising waves at her feet.
Signed, fine color.

59. GIRL IN THE MOONLIGHT.
She leans against the doorway watching a flight of wild geese across the full moon. Beautifully printed.
Signed.

60. GIRL IN HEAVY BLUE COAT.
Walking. Very fine color.
Signed.

61. PEDDLER WITH HIS PACK.
Carrying a white fan.
Signed.

62. GIRL IN ARMOR: YOUTH WITH FLUTE.
Panels. Panel form, the print as a narrow unfolding fan. Companion prints.
Signed, full size.
THESE PANEL PRINTS OF KUNIYOSHI ARE VERY RARE.

63. GIRL GOING TO THE BATH.
Robes of blue, with black and blue checked coat.
Signed.

64. LADY WITH A LONG LETTER
Which the wind has twisted into a halo around her head.
Signed.

65. LADY EXHAUSTED BY TRAVELLING.
Her robes of beautiful blue, her little maid trying to hold her up.
Signed.

66. SUMMER WIND.
A girl walking; the wind blowing back her wistaria patterned light blue robes, misty background.
Signed, fine example.

67. GIRL WITH A TRAY OF FRUIT.
Her soft black robes are lined with pink. She is seen at half length on a grey backgound.
Signed.

68. A GIRL LEANING ON THE BALCONY.
Seen at half length. A very pleasing print.
Signed.

KUNIYOSHI—Continued

69. RIVER LANDSCAPE AND LADIES LANDING.
Fine early example, beautiful color of rose and purple in their robes, and well printed.
Signed.

70. LADY IN BLUE.
She stands under pendant willows, her blue robes tied with heavy blue cord and tassel.
Signed.

71. GIRL SEATED.
Violet and pink in her robes; spring cherry blossoms seen outside the verandah.
Signed.

**SADAHIRO: 1800-1850.**

**A well known artist of the Osaka School.**

72. GIRL RAISING THE SLEEPING NET.
Fan in her mouth, and thin lilac silk robes, the net of green.
Signed.

**SHIKIMARO.**

**Pupil and follower of Utamaro.**

73. COURTESAN WITH A LETTER.
Her green obi patterned in a Falcon.
Signed.

**SHUNTEI: 1800-1820.**

**His life given over to dissipation, his work is rare.**

74. THREE PRINTS FROM THE CIRCULAR RONINS.
Ronins on the yellow bridge, and two others from this early series by Shuntei. Three-color prints. Chuban form.
Signed. Margins. (3).

**TOYOKUNI I. 1769-1825.**

**The great artist of his name who had many followers and imitators.**

75. LADY IN A DRESS OF BLACK GAUZE.
Tied with soft black velvet lined with china blue. A striking composition.
Signed. Full size.

76. LADY READING A LETTER.
Her grey robe patterned in pink cherry blossoms, her hair coiled without the great puffs.
Signed, full size.

**PENTAPTYCH BY TOYOKUNI.**

77. FIVE SHEET PRINT. PROCESSION OF A PRINCESS.
Eighteen figures in rich soft colors on a mauve colored ground, with umbrella and banners, passing Fuji.
Signed.
FINE CONDITION. VERY RARE IN FIVE-SHEET FORM.

TOYOKUNI—Continued

78. TWO MEN DIGGING IN THE SNOW.
Heavy snow is falling.
Signed.

79. THE RED ROBE.
Actor as a lady in a robe of fine Indian Red standing in a shower of "white rain."
Signed, margins. Fine impression and condition.

80. COURTESAN SEATED.
Robes of black in a waterfall and carp pattern.
Signed, full size.

81. LADY ADMIRING WILLOW CHERRIES.
Her lilac robes tied with a butterfly obi. The blossoms in gauffrage.
Signed.

82. LADY IN A PINK STRIPED ROBE.
Tied with green and pink brocade sash. The face slightly tinted.
Signed.

83. LADY WAITING BY THE BAMBOO.
Her striped robes are tied with black, a white gauze thrown over her hair.
Signed, full size.

84. LADY IN A DANCING ACT.
In robes of purple and green flowered with yellow roses. Yellow ground.
Signed.

85. COURTESAN TYING A BLACK OBI.
Her robe of orange color, is bordered with black.
Signed, margins, fine condition and coloring.

**ICHIOSAI TOYOKUNI.**

86. GIRL RUNNING IN THE AUTUMN WIND.
A print of beautiful color. Her robes of softest velvety black tied with red brown, which she holds together with one hand while holding her large hat she bends before the wind. The air is full of drifting maple leaves in autumn color.
Signed, full size.
ONE OF THE BEST EXAMPLES OF THIS ARTIST.

87. MOTHER AND SON.
She is taking him to show the festival gifts. A print of fine harmony of color.
Signed.

TOYOKUNI—Continued

88. COURTESAN WITH LANTERN.
Two little girls attend her.
Signed.

89. LADY AND CHILD.
They stand under pink willow cherries. An unusual form of costume in her overdress.
Signed.

**KACHORO TOYOKUNI.**

90. MERCHANT AND GIRL.
He is seated under a little willow and she stands beside him.
Signed.

**TSUNENOBU.**

91. TWO HARIMAZE PRINTS.
Kingfisher; Sage and Deer, Iris Butterfly and Persimmons and poems.
Signed (2 sheets).

**~~TUN~~ENOBU.**

92. TWO COURTESANS IN A DOORWAY.
Diptych, chuban form.
Signed.

This and the following is a charming series of twelve prints showing one or two young girls, sometimes three or more, all in black and white, well drawn, and of good quality. Each is signed.

93. YOUNG COURTESAN ADMIRING THE MOON.
Black and white print. She stands in a doorway, her slender figure girdled by a black sash, admiring the moon rising above the clouds.
Signed.

94. COMPANION PRINT.
The young girl in this charming black and white print is seated in the doorway by an Ando watching the moon rise above the clouds.
Signed.

95. YOUNG COURTESAN GOING TO THE DOOR.

96. YOUNG COURTESAN SEATED WRITING.
Her table is on the verandah and she stops to watch a flight of wild geese in the distance.

97. YOUNG COURTESAN LYING ON THE VERANDAH.
Her companion brings a light wrap to throw over her.

TUNENOBU—Continued

98. COURTESAN ATTENDED HANGING UP A ROBE.
The bamboo rod is near a table piled with melons and fruit.

99. TWO GIRLS UNDER A PLUM TREE.

100. AUTUMN RAIN.
Two young courtesans watch the shower from the verandah.

101. THREE COURTESANS SPINNING AND WEAVING SILK.

102. LUNCH PARTY WITH THREE GIRLS.

103. GIRL MIXING INK.
Her attendant handing her a water vessel.

104. GROUP OF GIRLS WATCHING MANDARIN DUCKS.

**YEISEN: 1820-1840.**

**He did much fine work, and his landscapes are very rare.**

105. FOUR PRINTS FROM THE RONIN SERIES.
Council at sunrise of the Ronins, the bride and her mother travelling and two others of the series.
Signed, margins. (4 pieces).

106. YEISEN LANDSCAPE.
Temple in cherry blossom season.
Signed, margins.

**TWO KAKEMONO PRINTS.**

107. KUNIYASU. GIRL WITH GREEN PURSE.
Her purple and green robes patterned in flying birds.
Signed.

108. YEISEN. GIRL IN BLUE.
With umbrella and book.
Signed.

**THREE DIPTYCHS.**

109. KUNISADA. YOUTH RECEIVING A VISIT FROM A LADY.
Balcony scene with cherry trees and landscape.
Signed.

110. TOYOKUNI KUNISADA. SERVING TEA.
Youth and a lady on an engawa by a stream under cherry trees.
Signed. Toyokuni Kunisada.

111. TOYOKUNI. A GROUP OF WOMEN.
Interior; amusing themselves with painting, music and tea.
Signed.

## JAPANESE ILLUSTRATED BOOKS.

**By Hokusai, Hiroshige and others. Catalogues of famous sales, etc.**

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Studies in circular forms, narrow panels, small squares, hundreds of characteristic Hokusai sketches printed in tint.

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Books of sketches, of birds and flowers. Charming examples in blue and pink.

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Fine Art Works of the Meiji Period. Very unusual printing almost like etching. Obl. sm. 16mo.

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Views of Fuji, good snow print, etc., all in blue or blue and pink.

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Landscapes, views of Temples, stork, etc., printed in blue and pink.

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Three volumes, all printed in tints, or blue and pink, containing many suggestions of famous prints.

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Illustrations in color. The author was a pupil of Hokusai and the fine landscapes and figures of this book show the Hokusai influence.

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Design for textiles. 2 vols., in black and white.

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Very thick oblong 12 mo. Printed in black and white (recent).

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Printed in black and white. obl. 12mo. Recent date.

122. JAPANESE COLLECTION OF COLOR PRINTS.
Album of Old Japanese Prints of the Ukiyoye School. Reproduced from the Collection of Kenichi Kawaura. Foreword by J. S. Happer. Folio, Tokyo, Yoshizawa & Co., 1919.
DE LUXE EDITION, only 150 printed. Bound in Japanese brocade, with brocade cover and ivory clasps. Biographical notes in English, five plates (sm. folio size) in the colors of the original and 425 plates reproduced in half tone with titles in English, and index.

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Gyosai Rakuga. Plates of birds, flowers, fish, animals in colors. 2 vols., 8vo. (recent).

BOOKS—Continued

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With charming formal designs for fan decoration, printed in colors and gold and silver. 4to.

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Mainly fish and flowers, printed in colors. Early date.

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Shunzan Gaju. Many lovely designs in black and white. 12mo. 3 vols.

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Very early printing in tints, but rubbed. 8vo.

128. MATORA OISHI.
Shinji Gyoto. First impression but rubbed. 8vo.

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Isai Gashiki. Many designs in the manner of Hokusai printed in black and white. 2 vols. 8vo.

130. TWO BOOKS OF SKETCHES.
One of simple line studies and geometrical formations, some in color, the other with many studies of animals, landscapes, etc. Obl. 8vo. 2 vols.

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Very interesting color printing with use of silver and bronze printing in bringing out patterns for textiles. 8vo. 3 vols. (recent).

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Designs for textiles, printed in silver and color. Tall 8vo. (recent).
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Designs mainly in black and white with a few in colors for textiles. Tall 8vo. (recent).

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BOOKS—Continued

137. AMSDEN (DORA)).
Impressions of Ukiyo-Ye: The School of the Japanese Color Print Artists. Revised edition. 14 *plates.* Sq. 12mo. Japanese binding, San Fran. 1905.
With Bibliography of Reference Books and hints to collectors. This and the following five lots added by permission of Mr. Murakami.

138. HUNTER (F. W.) COLLECTION.
Walpole Galleries, 1919. 150 *fine examples, all illustrated.*

139. METZGAR (J. D.) COLLECTION. Amer. Art Galleries, 1919.
1243 lots, mainly Hiroshige, 2d and 3d sessions priced in pencil. 23 plates illustrating many fine Hiroshige prints.

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Walpole Galleries, 1919. *Many illustrations. Priced in pencil.*
Collected mainly with the advice of Mr. J. S. Happer.

**FOUR DIPTYCHS**

143. YOSHITORA. COUNCIL OF THE VEGETABLES AND ANIMALS.
Held by yellow cords in a circle around Fukurokujin. Fuji in the background.
Signed.

144. TOYOKUNI KUNISADA.
BLUE FAN (large) with group of actors, men and women seen at half length.
Signed.

145. SADAHIDE LANDSCAPE.
Castle moat, bridge and river. Twilight.
Signed.

146. KUNIYOSHI. TWO DANCERS IN A SCENE.
Fine printing and splendid colors of blue and yellow.
Signed.

**TWO TRIPTYCHS.**

147. TOYOKUNI KUNISADA. BOATING PARTY IN SUMMER.
Large boat with many men and women.
Signed.

148. TOYOKUNI KUNISADA. THE REVENGE.
Boating scene. Moonlight. Fishermen in small boats arrive in time to prevent a murder.
Signed.

No. 291.

No. 154.

**27 PRINTS FROM THE "100 VIEWS OF YEDO."**

**By Hiroshige.**

2-149. OTONASHI RIVER. AUTUMN LANDSCAPE.
Unusually fine color. Signed, margins.

3 N° 150. RYOGOKU FIREWORKS AND BURSTING ROCKET.
Fine early impression; the rocket is oxidising, but the printing is unusually clear and good.
Signed, margins.

1 N° 151. RYOGOKU BRIDGE AND SHOP STREET.
Evening, the shops lit up but the long bridge showing yellow against the deep blue of the water and crimson twilight sky.
Signed, margins.

2- 152. SENJU: BRIDGE AND RIVER.
A favorite well balanced landscape of very fine color.
Signed, margins.

6 25 153. SUSAKI SNOW AND THE GREAT EAGLE.
The sky glittering with stars, and the hills a deeper blue, the Eagle sweeping along very clearly printed.
Signed, margins.

1 N° 154. SNOW GORGE: WINTER.
Glittering stars reflected in the icy blue stream, the pines on the cliff weighted with snow, two travellers on the steep path.
Signed, margins. (See Illustration.)

modern impression

"100 VIEWS OF YEDO"—Continued

155. YOSHIWARA EARLY MORNING.
Grey and blue print, with a touch of color in the red robe down the street and the dawn sky.
Signed, margins.

156. SHIBA URA AND VIEW OF YEDDO BAY.
Five gulls in the foreground.
Signed, margins.

157. SHADOW PRINT: SARUWAKA THEATRE STREET.
Full moon shadows of the passing men and women.
Signed, margins.

158. SNOW LANDSCAPES. VISITORS ENTERING THE TEMPLE.
Clear weather after snow. Fine impression and condition. Margins.
Signed.
(See Illustration.)

159. CHERRY TREE: SUIJIN SUMIDA.
The very beautiful large cherry blossom clusters over the river with white sail boats and distant grey hills.
Signed, margins.

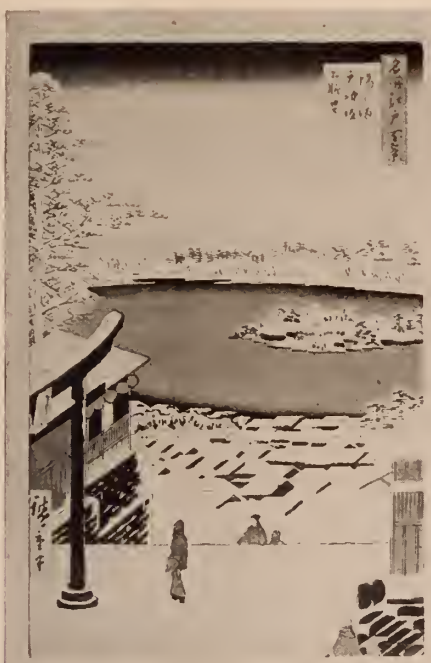
160. SUIDO BASHI WITH THE CARP KITE.
Festival day. A bold composition from this upright series.
Signed, margins.

161. SHIMI GUDO UENO.
Travellers from the Inn Verandah admire clustering cherry blossoms and the Moon Pine near the lake.
Signed, margins.

162. TAKANAWA USHIMACHI WITH THE PUPPIES.
They are playing near a gigantic cart wheel. The impression with the rainbow.
Signed, margins.

163. PLACE OF TWELVE SHRINES.
Beautiful expanse of blue water, and finely rendered misty distance.
Signed, margins.

164. SNOW PRINT: DRUM BRIDGE.
Dusk and many stars in the grey sky, the bridge and houses with heavy snow and grey shadows.
Signed, margins.
(See Illustration.)



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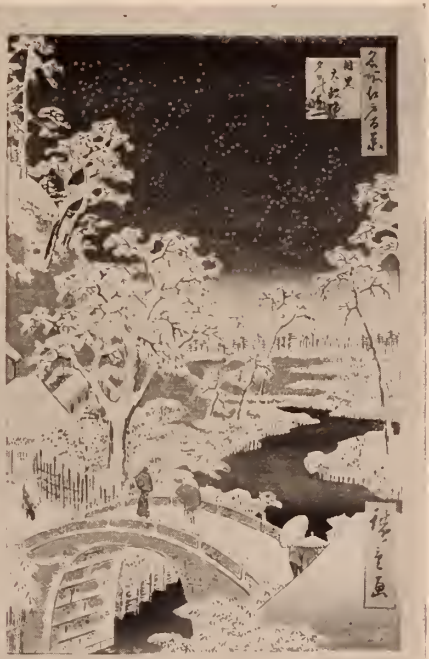

No. 164.

"100 VIEWS OF YEDO"—Continued

165. TAMAGAWA BANK. IN CHERRY SEASON.
Very narrow blue curving stream lined with cherry trees and crowds of people.
Signed, margins.

166. TUKINO MATSU UENO OR MOON PINE.
A very famous "Great Tree' print from this series.
Signed, margins.

167. TANEGAWA: CLIFF VIEW.
Billowing sails on the boats in the narrow stream. Autumn foliage.

168. TORANOMON BOW MOON.
Very dark print, except for the waterfall stream, horizon light and Cresent moon.
Signed, margins.

169. UMEGASHIKI KAMEIDO.
The Plum Garden from the "100 Views" a famous print.
Signed, margins.

"100 VIEWS OF YEDO"—Continued

170. YATSUME BRIDGE. AND PENDANT WILLOW.
Fuji very purely white in contrast with the rich green of the willow boughs. A scarce print from the series.
Signed, margins.

171. YEKOIN WITH VIEW OF FUJI.
Very well and clear printing.
Signed, margins.

172. YANAGIBASHI.
The river makes a quick turn with distant landscape and grey hills.
Signed, margins.

173. YOSHIWARA: NIPPON BANK.
Waning moon and flight of birds, and little yellow shops on the embankment.
Signed, margins.

174. YETAI BASHI AND WANING MOON.
Starry sky, the Cormorant fishers with their flares near the large girder of the bridge.
Signed, margins.

175. YOTSUGI AND THE CANAL.
A very eccentric composition, the narrow blue canal and startling yellow paths beside it leading into the misty distance.
Signed, margins.

**FOUR SHEET PRINTS BY HIROSHIGE.**

176. FLOWER FESTIVAL AND FOUR GIRLS.
Carnations, Tiger-Lilies, Mandarin Chrysanthemums and Japonicas on display beyond a light bamboo fence, with four young girls admiring.
Signed. Very fine early impressions and very rare.
Four sheet prints by Hiroshige are almost unknown.

177. LOVERS IN A SNOW STORM.
They walk on the bridge under one umbrella.
Signed. Fine clear fresh impression and rare figure print.

178. RAINING AT SHITAYA.
Two girls caught in the rain; in the distance other people hurry along in the Spring Shower.
Signed, three margins.

179. A PRIVATE GARDEN.
Mandarin ducks float in the stream, a big peach in bloom at the Stone Lantern and pretty teahouse and bridge.
Signed, small margins.
Very lovely soft impression of a rare print.

No. 183.

No. 182.

BIRD AND FLOWER PANELS

180. TAIGAKU.
A butterfly floating down to a water plant.
Signed. Margins.

HIROSHIGE I.

181. PANEL SNOW PRINT.
Fuji from the bridge. Good impression and condition.
(See Illustration.)

182. PANEL PRINT.
Falcon and pine. Twilight sky and vines in autumn coloring.
Signed.
(See Illustration.)

183. LONG TAILED PHEASANT ON A ROCK.
Mandarin peonies in pink and green rocks form a lovely foil for the stately green and turquoise bird with drooping grey tail.
Wide panel print. Signed.
(See Illustration.)

No. 181.

HIROSHIGE—Continued

184. SPARROW AND JAPONICA.
Narrow panel. Signed.

185. KINGFISHER AND WILD PINK ASTERS.
Tanzaku or poem card narrow panel.
Signed.

186. GREEN BIRD AND PEACH BLOSSOMS.
Panel print. Signed.

187. MAPLE BRANCH AND BIRD OF PURPLE TONE.
Signed.

188. KINGFISHER AND BLUE BELLS.
Fine color and pale yellow ground.
Signed.

189. GREEN AND PURPLE LOVE BIRD AND MAPLE.
Beautifully printed on a yellow ground.
Signed.

190. LONG BILL AND PEACH BLOSSOMS.
Beautifully printed on a yellow ground.
Signed.

191. PASSION FLOWER AND GROSBEAK.
Beautifully printed on a yellow ground.
Signed.

192. MANDARIN DUCKS, STREAM AND BLUE AUTUMN FLOWERS.
Square form. Signed.

193. LONG BILL ON A PEACH BOUGH.
Square form. Signed.

194. SPARROW AND PEACH.
Two panel prints.
Signed, time-worn. (2).

195. GREY BIRD AND JAPONICA.
The bird tilted upside down.
Wide panel. Signed.

196. FLOWER ARRANGEMENT.
Wall basket with willow spray, and Iris in a low bronze bowl on a small square of pink brocade.
Signed.

197. FLOWER ARRANGEMENT.
Square print, showing a pink lacquer stand with a spray of the peach in an old blue jar.
Signed.

HIROSHIGE—Continued

198. SQUARE PRINT. THE LIGHTHOUSE.
Pine grove, and village on the shore.
Signed, small margins.

199. PEDDLER SEATED SMOKING. Hosoye form.
A very unusual and interesting print.
Signed.

HIROSHIGE HARIMAZE.

200. FOUR PRINTS ON ONE SHEET.
Sparrow in rain, carnations, lobster and landscape.
Signed, rubbed.

RISSAI.

201. LADY WITH BASKET OF FLOWERS.
Narrow panel: Wistaria purple sky and pine, suggestion of rocky cliffs.
Signed.

YEISEN: 1820-1840.

202. GIRL WITH TOY DUCK.
Seen at half length. Fine coloring.
Signed.

203. GIRL DRESSING.
She wears a thin robe of black gauze and stands before a low dressing table.
Signed.

204. GIRL IN A DELICATE LILAC ROBE.
She is seated wiping her face.
Signed.

205. GIRL STOPPING IN HER DRESSING.
She leans against the doorway, her black hair falling over her shoulders.
Signed.

206. GIRL ARRANGING HER HAIR.
Seated on green cushion, her oval mirror on a tripod stand.

207. GIRL ON THE BRIDGE.
Wearing a blue and white robe. Trimmed.

208. LADY SEATED ON A COUCH.
Wearing green and pink.
Signed.

209. LADY WIPING HER HANDS.
Seen at half length.
Signed.

## SECOND SESSION NOS. 210—423

No. 220. Harunobu.

No. 315. Toyokuni.

~~YEISEN—Continued~~ Kunekani

/— 210. LADY WITH A FAN.
She is dressed for walking, her long-sleeved robe is flowered in peonies.
Signed, full size.

/— 211. LADY WITH A LETTER.
Her net robe of blue tied with cherry color and black.
Signed, full size.

/— 212. LADY WITH A BLUE CUP.
Her light blue robes are tied with yellow brocade, with black haori.
Signed, small margins.

/— 213. DIPTYCH: TWO FIGURES.
Seen at half length; the faces tinted.
Signed.

### KUNEKANI OR KOKOSHU.

214. WOMAN WITH A STRING OF BEADS.
Seen at half length, a black cloak caught at the shoulder over her light gauze robe.
Signed.

### TWO DIPTYCHS.

215. TOYOKUNI.
On the bridge. Woman with little girl, another carrying a baby, pretty blue river view.
Signed.

216. TOYOKUNI KUNISADA.
Boating parties. Two small boats entangled with larger boat bearing down upon them. Moonlight river scene.
Signed.

### THREE TRIPTYCHS.

217. HIROSHIGE.
Balcony scene, with high black arched windows opening on moonlight and river view, people coming and going.
Signed. Unusual composition. One sheet damaged.

218. KANENOBU.
Ladies landing from boats. Winter, with heavy snow everywhere. Very gay and pretty print.
Signed, margins.

219. KUNIYOSHI. RONINS CROSSING THE BRIDGE.
Winter landscape with snow, beautifully printed.
Signed, margins for joining up.

### HARUNOBU: 1760-1770.

220. AUTUMN MOONRISE. LADY AT A WRITING TABLE.
Lady seated on a balcony by a swiftly flowing stream, with a single boat and fishermen. Beyond the boughs of the Autumn maples the rising moon reflects their pale orange tints.
Signed, margin at top and left.
(See Illustration.)

### HIDEMARO.

**Pupil and close follower of Utamaro.**

221. TWO LOVERS UNDER AN UMBRELLA.
Charming print in fine color. They are seen at half length.
Signed.

### DIPTYCH BY KEISAI.

222. MAN AND WOMAN ON A VERANDAH.
They are reading a long letter; flowering grasses in background.
Signed.

### KIKUMARO.

**Pupil and follower of Utamaro.**

223. THE BENT HEAD.
A pretty print of a young girl seen at half length deeply interested in a letter.
Signed.

### KIYONAGA: 1742-1814.

224. BOY KNEELING WITH DRUM.
From the "Boys Festival Series." Fine color.

### KIYOTSUNE: 1764-1780.

225. ACTOR AS A NOBLEMAN. BENIYE.
Fine lines in his green striped robe over pink. He stands under a branch of the willow, on an apricot-colored background.
Signed, publisher. Hosoye.

226. HOSOYE FORM. TRAVELLER WITH A MONKEY.
His staff a stick and ring, the monkey seated on his shoulder. Branch of cherry overhead.
Signed, publisher. Two-color print.

### KUNIAKI.

227. MAN AND WOMAN TRAVELLING.
Night background: she walks with a cane and he carries the burdens.
Signed.

### KACHORO KUNISADA: 1786-1865.

228. TRAVELLER WITH BASKET HAT AND FLUTE.
Garden with flowers in the background and overhead long sprays of the blossoming White Willow Cherry.
Signed.

228a. LADY WITH A LETTER.
Attended by two little girls.
Signed.

229. LADY WITH A ROUND FAN.
Her companion wears a robe of blue gauze flowered in black cherry blossoms.
Signed.

230. LADY AT A TABLE.
She is painting a fan. Two attendants wait on her.
Signed.

231. YOSHIWARA BEAUTY. THE FIGHT.
Two prints.
Signed.

### GOTOTEI KUNISADA: 1825-1835.

232. GIRL IN LILAC GAUZE ROBE.
Tied with an obi of pink and lilac stripes edged with black. A lovely little print.
Signed.

233. GIRL IN LIGHT BLUE.
Holding a purse.
Signed. Fan shape inset.

234. GIRL SEATED READING A LETTER.
Her bare feet tucked under her; charming color scheme, beautifully printed.
Signed.

235. LARGE HEAD.
Girl in checked robes. Well and clearly printed.
Signed.

236. GIRL WITH LETTER.
She is by a yellow bamboo fence near the rocks.
Signed.

237. LADY WITH A LETTER.
Her trailing robes of lavender and pink.
Signed.

238. GIRL DRESSING. LARGE HEAD.
She is looking at the back of her neck, reflected in the mirror.
Signed.

239. GIRL CROUCHING ON THE VERANDAH.
Her obi with heavy fringe.
Signed.

### TOYOKUNI KUNISADA: 1786-1850.

240. GIRL WITH OPEN FAN.
Rich blue robes, seen at half length.
Signed.

241. DIPTYCH. THE BARRED WINDOWS.
Two men in blue and a lady before a pink verandah, background of barred windows.
Signed. (2 pieces).

242. LADY WITH A LETTER.
Her many folded robes of rich brocades.
Signed.

243. TWO COMPANION PRINTS.
Lovers: Two girls. Each with view of Fuji from the "36 Views" as a background.
Signed. (2 pieces).

244. GROUP OF FOUR PEOPLE IN A SHOP.
Very interesting detail.
Signed.

245. MEN DISGUISED WITH BASKET HATS. DIPTYCH.
Splendid color and pose.
Signed.

246. GIRL CROUCHING ON THE BALCONY.
Signed.

247. TWO PRINTS. DOMESTIC SCENES.
Admiring the moon from the balcony: interior with group, the lady painting pictures.
Signed. margins. (2).

248. THREE COMPANION PRINTS.
Large heads, in fine black robes. Each having a "Tokaido view" as background, Shono rain, etc.
Signed. (3).

249. COMPANION PRINTS (TWO).
Lady with rolls of silk; lady with tobacco box.
Signed. (2 pieces).

**KUNIYASU.**

250. LATE SPRING SNOW.
A girl with raised umbrella pauses to admire old Cherry Tree whose ragged branches are showing their pink buds under the light fall of snow.
Signed, full size.

251. YOSHIWARA BEAUTY ATTENDED.
Cherry blossom background; her voluminous robes of Chestnut brown young leaves and flowers, over purple.
Signed, full size.

## Eighteen Prints from the "36 VIEWS OF FUJI" The Upright Series

**Eighteen Prints from the "36 Views of Fuji"—the upright series.**

252. MIHONO MATSUWARA, OR PINE WOODS.
A peninsular stretching across the foreground, jade green and turquoise hills with a splendid Fuji in grey-blue tones against a yellow sky.
Signed, margins.

"36 VIEWS OF FUJI"—Continued

253. HONMAKI CHERRIES.
A sailboat with yellow canvas in the foreground, and clustered cherries in blossom at the foot of Fuji.
This and the following 12 prints from the upright "36 Views" are well printed clear impression, with margins and signed, but have been folded.

254. IKO BASHI.
The bridge shaded by green willows to left.

255. INUMETOGI.
A fine mountain view in Fall, with a swift stream at the base of the cliffs.

256. KUROTO BASY OF KAZUSA.
With the small boats, junks and pretty sail boats.

257. FEEDING GROUNDS AND HORSES AT KOIMAJARA.
The meadows gay with the red blossoms.

258. KOSHIGAYA VILLAGE PEACH TREE.
Pretty meadow and stream with a large flowering peach in the foreground.

259. HILLTOP AT KASOAZAN.
Fuji beyond the great Cryptomeria.

260. MYSAKA GOYE.
A green and white landscape, with one pine at the top of the hill.

261. SUWA LAKE.
In the heart of hills of lovely color.

262. SUKIYAGASHI IN SNOW.
Scarce snow print from this series of very pure color.

263. PINK BOATS AT TSUKUDAJIMA.
Resting in the reeds at twilight.

264. THREE GIRLS AT YEHOSHIMA.
Fuji in grey-blue seen under the great grey Torii.

265. FUJI FROM THE RICE FIELDS.
Three pines on a yellow path, Fuji forming a background for their swaying branches.

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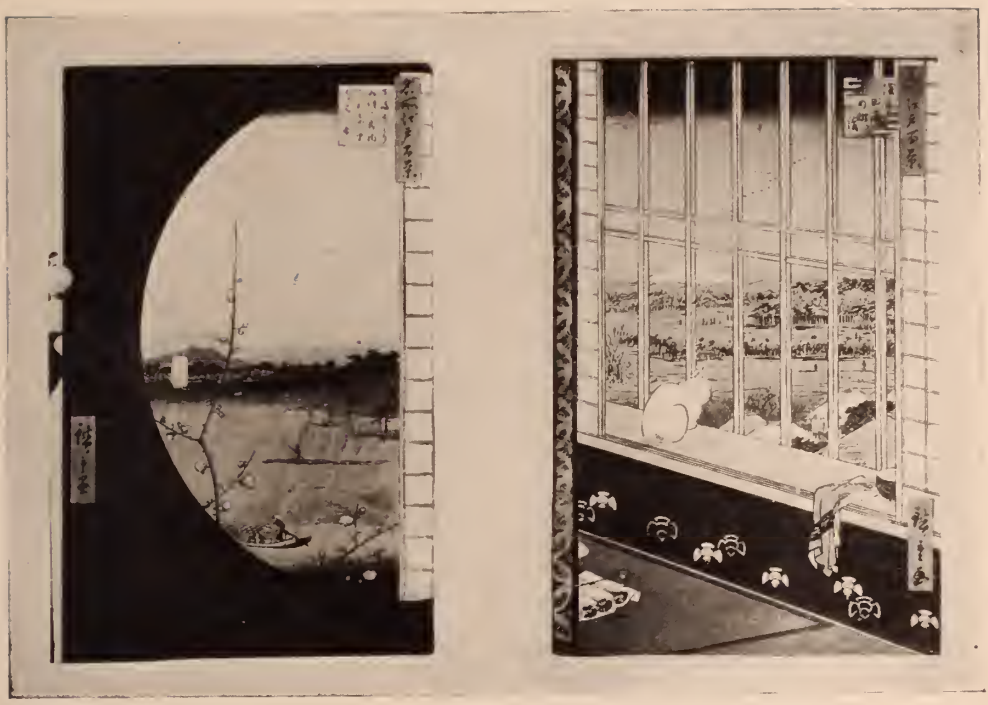
266. 36 VIEWS OF FUJI.
A white cat seated on the sill of the barred window. A famous print.
Signed, margins.
(See Illustration.)



No. 267. No. 266.

"36 VIEWS OF FUJI"—Continued

267. THE ORIEL WINDOW. MASAKI.
Beautiful spring landscape seen through half an oriel window. A famous print.
Signed, margins.
(See Illustration.)

## SURIMONO

268. SURIMONO BY YEISEN.
Girl in pale blue seated on a balcony near a plum tree.
Signed, details printed in silver.

269. SURIMONO BY HOKUKEI.
Girl walking.
Signed, with bronze and silver printing.

270. SURIMONO BY HOKKEI.
Girl seated near a box.
Signed. Fine blue, the details in bronze and silver.

271. SURIMONO BY HOKKEI.
Girl dressing; gauffrage printing and gay soft red; the bowl and water pitcher of black lacquer patterned in cherry blossoms.
Signed.

SURIMONO—Continued

272. SURIMONO BY HOKKEI.
A group of soft and lovely moths and butterflies. Signed.

273. SURIMONO BY HOKKEI.
Girl breaking off a flowering cherry branch under light snow. Signed.

274. SURIMONO BY HOKKEI.
Geisha Girl playing the Samisen. Signed.

275. SURIMONO BY KUNISADA.
A girl and Koto; the printing of her lilac robes in the most remarkable gauffrage simulating crepe silk, the details in silver. Signed, wormhole in foreground.

276. SURIMONO BY HOKUTEI.
Princess appearing to a Dreamer. Most beautifully printed in silver and gauffrage.
Signed.
An unusually exquisite design.

277. SURIMONO BY GAKUTEI.
Screen panel beautifully executed, the border in black and silver; the figure panel in the finest gauffrage printing in silver and gold on a bronze background.
Signed. Unusually fine example.

278. SURIMONO BY GAKUTEI.
Girl seated at a low table. Cherry blossom pattern of her robe in silver and bronze, and the screen panels in bronze.
Signed.

279. SHINSAI SURIMONO.
Youth of the nobility fishing; spring landscape background.
Signed, details in gold and silver.

280. SHINSAI SURIMONO.
Two figures in a dance. The details very beautifully printed in gold and silver. Signed.

281. SHINSAI SURIMONO.
Girl dressing, her attendant fixing her pipe at the tobacco box.
Signed.

282. SHINSAI SURIMONO.
River landscape with pink boat to right.
Signed, details in gold and silver.

**26 PRINTS FROM THE UPRIGHT SERIES "100 VIEWS."**
**By Hiroshige.**

283. CHERRY BLOSSOMS AT AKIBA SHRINE.
Curving shore line, with the Cherry Trees and Pines reflected in the stream. Signed, margins.

No. 288. Hiroshige: Bikunibashi.

"100 VIEWS"—Continued

284. AYASEGAWA KANEGABUCHI BANK AND MIMOSAS.
Man and raft to right, a bird flying up from the reeds.
Signed, margins.

285. ASAKINRYUZAN AND THE GREAT TEMPLE LANTERN.
A snow print, celebrated for the picturesque composition.
Signed, margins, very purely printed.

286. AZUMA BASHI KOMAGATADO.
Stormy night rain, driving the cuckoo high in the air. Very dark and threatening sky, with sharp rain.
Signed, margins.

287. ASAKUSA FROM RYOGOKU.
A large decorated festival boat just passing to left adorned with hundreds of poems.
Signed, margins.

288. BIKUNI BASHI IN SNOW.
The large sign of the "Wild Boar Meat" shop, past which a man heavily laden reaches the bridge.
Signed, margins.
(See Illustration.)

"100 VIEWS"—Continued

289. HASHIBA FERRY BOATS ON THE SUMIDA RIVER.
The smoke from the china kiln obscures part of the distant scene.
Signed, margins.

290. CHIYOGA WATERFALL.
The peach and pines on the green bank shadowed in the stream into which tumbles the little waterfall.
Signed, margins.

291. LUMBER YARD IN SNOW. FUKAGAWA.
Famous print, the scene viewed from the man obscured by the umbrella in the foreground.
Signed, margins, fine impression and condition.
(See Illustration.)

292. FUKUGAWA: HOUSE OF "33 GENDO."
Unusual composition, good color.
Signed, margins.

293. HISTORIC PINE AT HAKKEI SAKA.
Travellers arriving at the Inn or resting before starting.
Signed, margins.

294. FULL MOONLIGHT NIGHT AT KIYOBASHI.
Figures silhouetted in the bright moonlight, which lights up a boat load of melons in the foreground.
Signed, margins.

295. KAMEIDO TEMPLE DRUM BRIDGE AND WISTARIA.
A scarce and beautiful print from this series.
Signed, margins.

296. KAMEIDO PLUMS.
One of the three great "Tree" prints of the 100 Views of Yedo series with the view almost obscured by the gnarled old Plum Tree in the foreground.
Signed, margins.

297. INOKA SHIRA SHRINE.
A very beautiful blue water print, with five cranes flying to shelter.
Signed, margins.

298. MIKAWA SITA WITH LARGE STORKS.
The beautiful "Stork flying to his calling Mate" print from this series.
Signed, margins.

299. MAPLES AT MAMA WITH TEKONA SHRINE VIEW.
The color of beautiful Autumn tone with distant landscape seen between the large boughs.
Signed, margins.

No. 304.

"100 VIEWS"—Continued

300. MIJIKU AT TWILIGHT.
A very beautiful evening view, the yellow sailboat on the blue stream and the dark pines on the shore accentuate the sense of quiet and peace.

301. NIHON BASHI TWILIGHT AFTER SNOW.
The crowded bridge, snow covered boats and houses make a picturesque scene.
Signed, margins.

302. NIPPORI CHERRIES.
Two large Cryptomeria Trees, and countless pink Cherries on a hill overlooking the rice fields.
Signed, margins.

303. SHRINE OF NIPPORI.
Cherry season, with two large blossoming willow cherries in the foreground.
Signed, margins.

304. OHASHI RAIN.
Famous rain scene on the bridge; the sky very dark and the River a light greenish blue.
Signed, margins.
(See Illustration.)

305. ONMAYA: PRINTED IN BLUE TONES.
Always a striking print on account of the boat pushing into view and the couple ready to land.
Signed, margins.

306. ONMAYA. THE SAME PRINT.
But printed in grey and green with the water a graded blue.
Signed, margins.

307. OJI SHRINE.
Gay and brilliant use of red among the towering Cryptomerias of dark green.
Signed, margins.

308. WATERFALL AT OJI.
Swift stream and blooming cherries with a tumbling waterfall in the background.
Signed, margins.

**SHIUCHO (worked in Kwansei).**
**Said to be a pupil of Buncho; very little is known of him.**

309. MOTHER AND BABY. LARGE HEAD.
Fine impression and condition on grey wash ground. Very rare. Binyon reports only one example in the British Museum.
(See Frontispiece.)

**SHUNYEI: 1768-1819.**

**Distinguished pupil of Shunsho.**

310. ACTOR AS A DANCING GIRL. HOSOYE FORM.
Her swirling robes with wide rose-colored bands. Very striking print.
Signed.

**SHUNSHO: 1726-1792.**

**A great artist, celebrated for his actor prints mainly in hosoye form.**

311. ACTOR AS A SAMURAI: HOSOYE FORM.
He holds an open fan. The color of tan and orange in the wide borders of his pink robe repeated in the barred background.
Fine line and color.
Signed.

312. ACTOR PRINT: HOSOYE FORM.
Man in a robe of bamboo pattern; subdued orange and lilac tones.
Signed.

**SHUNKO: 1760-1827.**

**His prints are quite rare.**

313. ACTOR PRINT: HOSOYE FORM.
Man with Chrysanthemum Spray standing by a Stream.
Signed, fine color of pink and lavender, unfaded; some holes in corner.

314. ACTOR AT NIGHT: HOSOYE FORM.
In pink and apricot robes emerging from a Bamboo thicket, on a dead black background.
Signed with seal.

**TOYOKUNI I. 1769-1825.**

315. ACTOR AS A DANCING GIRL.
With pink fan and black dancer's hat. Fine impression and condition, notable for harmony of coloring.
Signed, full size.
(See Illustration.)

316. LADY WITH RAISED UMBRELLA.
Her robes of magnificent orange color, with short purple coat and butterfly obi of patterned black.
Signed, full size.
(See Illustration.)

317. HARMONY IN VIOLET BLACK AND PINK.
A lady seated writing, the black folds of her obi flow over her lovely lilac silk robes, gauffered in a dainty pattern of white leaves and tendrils.
Signed, full size.
(See Illustration.)

No. 316.

No. 317.

TOYOKUNI I—Continued

318. TOYOKUNI.
Girl summer cooling by moonlight. Soft browns and greens in her robe with black obi.
Signed.

319. LADY WITH MIRROR.
A kneeling servant tying up her traveling case.
Signed.

In this and the following eleven prints is shown the contrast between "beauty and the beast." All are in fine original condition and signed.

320. PEEPING.
Two girls peeping at three comical old fellows who are playing, singing and drinking.

321. TWO LADIES AT A VEGETABLE STALL.
Presided over by an old peasant.

322. LADY EATING RICE AT THE TEMPLE GATE.
A peddler with large yellow basket near. Note her head-dress of flaming candles.

323. MOTHER HOLDING A BABY.
He tries to grasp the Festival lantern; two servants stooping by a brazier.

TOYOKUNI I—Continued

324. LADY SERVING RICE FROM A BLACK BOWL.
An old man eating greedily and another waiting for his portion.

325. TWO LADIES HELPING A SICK SERVANT.
Directed by the master of the house. Here the Japanese portray a negro, an exceedingly rare portrayal.

326. LADY WITH BLACK SAKE KETTLE.
Two men having a trial of strength near where she stands at the lunch.

327. LADY WITH HER BABY.
Who has dropped his lollipop on the face of a servant sleeping near the verandah.

328. TWO LADIES.
With a child and servant.

329. FOUR BOYS PLAYING WITH AN OLD MAN.

330. LADY AND LITTLE SON.
Two peasants eating rice and fish.

**UTAMARO: 1753-1806.**

331. COURTESAN AND HER LOVER.
Very fine impression, in the original unfaded coloring.
Signed, full size.

332. TWO COURTESANS SEEN AT HALF LENGTH.
Very fine impression in the original rich fresh coloring. Grey wash ground.
Signed.

333. FLOWER ARRANGEMENT: YOUTH AND GIRL.
They stoop beside a yellow jar. Behind them, a tall and beautiful figure in rich black, is a girl with a tray.
Signed. Beautiful color but stained at top.

334. MOTHER AND LITTLE SON.
Seen at half length.
Signed.

335. THE WRESTLERS. SHOKI AND ONI.
Clear printing, but some wormholes.
The latter signed. (2 pieces.)

336. TWO LADIES AND A BOY.
The child playing with a toy.
Signed, full size.

### YEISEN: 1789-1848.

337. SILHOUETTE LANDSCAPE AND FIGURE.
Girl in the foreground with brazier. Black silhouetted figures and black and white Cherry Trees form an unusual background.
Signed.

338. YOSHIWARA BEAUTY TYING HER OBI.
Standing by a writing table.
Signed.

339. LADY WATCHING THE RAIN.
Standing, leaning on the balcony.
Signed.

340. LADY SEATED THINKING.
Her book has dropped from her hand.
Signed.

341. GIRL WITH A CUP.
Seen at half length wearing a blue striped robe.
Signed.

342. GIRL SEATED AT A TABLE.
Near a bamboo screen.
Signed.

343. COURTESAN DRESSED FOR WALKING.
She stands near a Koto.
Signed.

344. LADY LEANING OVER THE BALCONY.
Lovely color scheme in her lilac and green robes flowered in plum blossoms.
Signed.

345. TWO GIRLS AT SILKWORM CULTURE.
Cutting Mulberry leaves to feed the silkworms.
Signed.

### YEISHI: 1760-1829.

**Celebrated with Utamaro as the artist of Beautiful Women.**

346. FOUR LADIES LISTENING TO A THRUSH.
In the soft greens, mauves and lavender used by Yeishi in beautiful harmony, relieved by the black robes of the lady pointing to the bird that sings in a Plum Tree beside the Balcony railing.
Signed, full size.

### YEISHI DIPTYCH.

347. TWO LADIES SEATED IN FLOWING ROBES.
One with a yellow fan.
Companion prints.

No. 359. Hiroshige.

YEISHO: 1790-1805.

With Yeishi and Utamaro influenced by beauty.

348. TWO GIRLS SEEN AT HALF LENGTH.
Each with toy hobby-horse. They are seen at half length.
Signed, margins. fine impression.

349. IRIS POND AND GROUP OF THREE LADIES.
A delicate and lovely color harmony in rose color and black, the iris bridge pale yellow, and a few dwarf pines grow from the yellow hillside.
Signed, margins.

YEIZAN: 1800-1829.

350. LADY DESCENDING FROM HER KAGO.
She shields her pretty head-dress with a yellow fan, her attendant preparing to raise a large umbrella. A fine Yeizan with splendid use of black.
Signed.

351. CATCHING FIREFLIES. IRIS POND AND BRIDGE.
Mother holding her little boy on the bridge while he grasps at a firefly.
Signed.

352. YOSHIWARA BEAUTY IN WALKING DRESS.
Black and soft colors (rubbed).
Signed.

353. GIRL READING BY AN ANDO.
Seen at half length.
A fine harmony of color. Signed.

YOSHIIKU.

354. TRIPTYCH OF YOSHIWARA BEAUTIES.
Each attended by two little girls and a man carrying a black umbrella patterned in white cloud forms.
Signed.

355. DIPTYCH. FOUR MEN.
Actor in a scene, playing as musicians.
Signed.

356. TRIPTYCH OF CHERRY SEASON.
Three Yoshiwara Beauties. attended, pass lighted Ando under thick cherry blossoms to a tea house strung with orange lanterns.
Signed.

YOSHIKAZU.

357. STORK IN PINE. SUNRISE.
Fine example and bold composition.
Signed. Kakemono print.

### YOSHU.

358. BLACK BROADSHEET: THREE GIRLS.
With black pointed caps and pale blue swords, their robes of dead black with orange lining (oxidizing), and they are grouped round a black and white lantern.
Signed, margins.
A very striking print.

### HIROSHIGE I.

**Two of his most noted kakemono prints.**

359. KISO SNOW GORGE.
A famous snow landscape, full size untrimmed.
Signed. Kakemono print.
(See Illustration.)

360. YOUTH ON HORSEBACK.
Pausing at foot of Fuji. Attended by a retainer and a boy.
Signed. Kakemono print. Collector's seal.

### TWO KAKEMONO PRINTS.

361. YEISEN.
Girl in robes of tones of blue and pink holding up her many robes.
Signed.

### YEIZAN KAKEMONO.

362. GEISHA GIRL ON A SNOWY DAY.
Holding up her soft black Uchikake over a China blue lining, while she raises an umbrella. Good printing and registration.
Signed.
Kakemono print, and an unusually good example.

### HIROSHIGE.

363. FARMERS NETTING GEESE.
Yenoshima, and two Bird Prints.
Signed. (4 pieces.)

364. MANDARIN DUCKS AND MOON.
Printed on fine paper, signed (modern) and colored photograph of a Geisha with her Drum.
Framed (2).

365. CUT VELVET LANDSCAPE. SQUARE PANEL.
Water view, with trees shading a thatched cottage, a little sail-boat coming into harbor.
Large 4to, framed with glass.

### KEY BLOCK DRAWING FOR KAKEMONO PRINT.

**Unsigned, but resembling the work of Kuniyoshi.**

366. ORIGINAL INDIA INK DRAWING.
Lady holding a sash. Drawn with simple and sure touch.

367. LADY HOLDING UP A TEAPOT.
Beautiful long lines in this original key block drawing.

KEY BLOCK DRAWING—Continued

368. KEY BLOCK DRAWING IN RED OF A GIRL.
Kakemono print key block drawing on soft tough paper.

369. YOUNG GIRL WITH HAIR TWISTED IN A COIL.
India ink drawing with bold strokes as key-block for Kakemono print.

370. YOUNG GIRL WITH A LETTER IN HER GIRDLE.
Original sepia drawing.

371. YOUNG GIRL ON A COLD DAY.
India ink drawing on rice paper.

372. ORIGINAL DRAWING ON RICE PAPER.
Key-block drawing of a Geisha Girl with a Fan. The turned head, hand raised with fan and long lines of her robes make a pleasing picture. Beautifully executed.

373. ORIGINAL DRAWING ON RICE PAPER.
Key-block drawing of a Geisha Girl taking a letter from her girdle.

374. YOSHIWARA BEAUTY READING A LETTER.
India Ink key-block drawing, her robes in many flowing folds and her hair pins adorned with Cherry Blossoms.

375. YOSHIWARA BEAUTY IN CEREMONIAL ATTIRE.
Original drawing in India Ink for Kakemono print, her robes of large carp pattern.

376. YOSHIWARA BEAUTY WITH A LETTER.
Original drawing with bold brush strokes, the many hairpins drawn with tinted brush.

**SIXTEEN LOTS FROM THE GIOSHO TOKAIDO.**
**By Hiroshige.**

377. KUSATSU: NARUMI.
Early impressions but rubbed (2). .
Signed, margins.

378. SHIMADA: OTSU.
Early impressions but rubbed.
Signed, margins (2).

379. YOKKAICHI.
Horesman arriving at the Inn.
Signed, margins.

380. SHINAGAWA: HAKONE.
Early impressions. but rubbed.
Signed, margins (2).

No. 393.

381. SHIRASUKA: SEKI.
Two prints (rubbed).
Signed, margins.

382. FUCHU: FUTAGAWA.
Early impressions, but rubbed.
Signed, margins.

383. MISHIMA.
Curving hilltop road.
Signed, margins.

384. TOTSUKA: THE RED HORSE.
Horseman going over the brow of the hill.
Signed, margins.

385. KAMEYAMA HILLSIDE IN SUMMER.
Great pines in full leaf and coolies stopping in the shade with their yellow loads.
Signed, margins.

386. SHONO: FUKUROI.
Early impressions, but rubbed.
Signed, margins (2).

387. YOSHIDA BRIDGE AND RIVER.
Lateen sail boats; village and forest seen against blue-grey hills.
Signed, margins.

388. KANEGAWA: KAKEGAWA.
Two shore and water views; good impressions but a little rubbed.
Signed, margins (2).

389. MIYA. SHORE AND WATER VIEWS.
The Pink Torii, junk and sailboats, make a pretty picture.
Signed, margins.

390. YOSHIWARA: ISHIBE.
Good early impressions.
Signed, margins (2).

391. MAISAKA: CHIRIFU.
Good early impressions, but rubbed.
Signed, margins (2).

392. HODOGAYA: ARAI.
Early impressions but rubbed (2).
Signed, margins.

~~HIROSHIGE.~~ Masayoshi

393. SPARROW AND PEONIES.
Gauffrage printing of the pink and white flowers.
Oblong broadsheet. Signed.
(See Illustration.)

~~KUNIYASU.~~ Hiroshige

394. BURSTING ROCKET ON RYOGOKU BRIDGE.
A very beautiful night landscape.
Signed, margins.
(See Illustration.)

No. 394.

No. 397.

No. 396.

**MASANOBU: 1761-1818.**

395. DOUBLE SHEET CHUBAN.
26 — A courtesan attended meeting two men in black.
Striking composition and fine early coloring.
(See Illustration.)

**MASAYOSHI: 1761-1824.**

**Celebrated impressionistic artist; his single sheet prints are very rare.**

10 - 396. PHEASANTS FEEDING ON A HILL.
Fine impression and gauffrage printing.
Signed, margins.
(See Illustration.)

**TOYOHIRO: 1773-1828.**

950 397. LANDSCAPE: NIHONBASHI.
View of River and bridge, pink fog drifting across with Fuji in the background.
Signed. Very fine impression, unrubbed and unmarred.

**YEISEN: 1820-1840.**

398. SET OF FOUR FAN PRINTS.
200 Birds and flowers; Sparrows and Bamboo; Yellow Bird and Peony; Uguisu and Gourd; Goldfinch and Cherries.
Fan shape. Square form on a background printed to represent a cherry wood panel.
Each signed.
Very rare and lovely set.

No. 395. Masanobu.

YEISEN—Continued

399. LANDSCAPE BY YEISEN: SHINOBAZU POND.
Good color and condition, but has been folded.
Signed, margins.

### YOSHIKAGE.

400. UME OR PLUM GARDEN FESTIVAL, YEDO.
Admiring people seated on the yellow benches in the Inn Garden.
Signed, full margins.

### YOSHIMORI.

401. LANDSCAPE: TAKANAWA.
Procession on the water front.
Signed, margins.

### HIROSHIGE I.

**Famous prints including Shono, Kambara, Tsuchiyama, Kameyama, from the oblong Tokaido or "53 Views."**

402. HAKONE LAKE AND PAINTED ROCKS.
Very rich deep coloring, Fuji, its purity unsullied, against a sunset sky of orange tone.
Signed, margins.

403. HARA FUJI AT DAWN.
Beautifully printed with the rose flush lingering on Mt. Fuji.
Signed, margins.

404. HAMAMATSU. WINTER LANDSCAPE.
Peasants have built a fire near the great Cryptomeria tree.
Signed, margins, fine coloring.

No. 405.

No. 406.

HIROSHIGE—Continued

405. KAMEYAMA SNOW.
Famous hillside snow.
Signed, margin line on two sides.
(See Illustration.)

406. EMBANKMENT IN SNOW.
Early snow fall on a green landscape.
Signed, margins.
(See Illustration.)

407. KANAYA WITH TRAVELLERS FORDING.
Beautifully printed impression not often seen in such fine condition.
Signed.

408. EVENING SNOW KAMBARA.
The roofs to left are shaded and the impression of this famous snow print is very desirable.
Signed, margins.
(See Illustration.)

409. KUWANA SEVEN RI FERRY.
Fine graded green and blue in the tossing waves.
Signed, margins.

410. MARIKO MEIBUTSU CHAYA.
A grey tea house seen against a rosy sky and young budding plums.
Signed, margins, fine condition.

411. MISHIMA MORNING MIST.
The trees appearing in blue out of the grey mist background.
Signed, margins, fine condition.

No. 408. Kambara: Evening Snow.

HIROSHIGE—Continued

412. MITSUKE TEN RYU GAWA.
Heaven Dragon River, with the further shores receding into the mist.
Signed, margins, fine condition.
(See Illustration.)

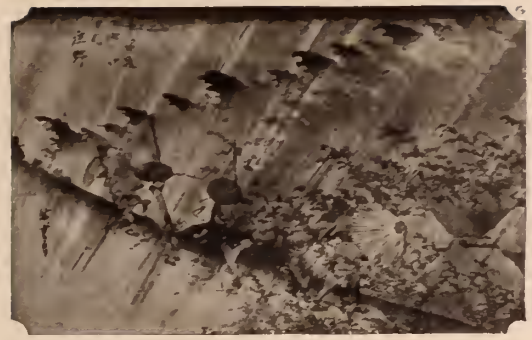
413. NISAKA PASS THROUGH SAYO MOUNTAIN.
Original coloring. Fine grey in the steep hill with man passing on the yellow path.
Signed, margins.

414. OISO WITH "TIGER RAIN."
A noted rain print, seen against a dark grey sky with orange horizon tone.
Signed, margins. A famous rain print.

415. SHIRASUKA OR "SEA VIEW HILL."
One of the finest water views of this series.
Signed, margins.

416. SAKA NO SHITA.
"Throwing away the Brush Peak" because of the despair of the artist to render its beauty.
Signed, margins, fine impression.

No. 412.

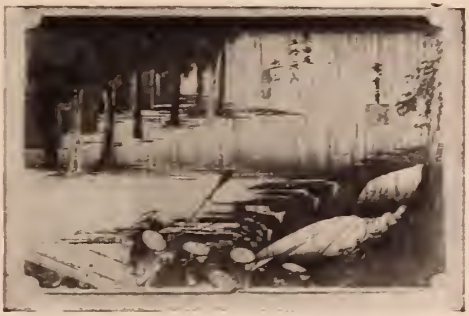


No. 417. Shono.

HIROSHIGE—Continued

17- 417. RAINSTORM ON THE HILLSIDE SHONO.
Trees bending in the heavy storm of wind and rain, which drives the coolies almost bent double before it.
Signed, margins.
(See Illustration.)

12- 418. TSUCHIYAMA SPRING RAIN.
Sharp downpour on the Daimio's cortege crossing the bridge.
Signed, margins. A famous print.
(See Illustration.)



No. 418. Tsuchiyama.

250 419. YOSHIWARA: THE PINE TREE PATH.
A much liked print from the Tokaido series.
Signed, margins, fine impression.

175 420. KAWASAKI. FERRY ON RYOGOKU RIVER.
Group on the further shore waiting the arrival of the Ferry.
Signed, margins.

No. 34. Hokusai.

HIROSHIGE—Continued

421. YEIJIRI HARBOR PRINT.
Four white sails in the foreground and many more out beyond the Peninsula.
Signed, margins.

422. YOSHIDA LONG BRIDGE.
Seen by the workmen repairing the house.
Signed, margins.

423. ISHIBA RIVER VILLAGE.
Travellers getting an early start.
Signed, margins.

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